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4 (OF 4)
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THE
TERMINATOR
THE ENEMY WITHIN
BISLEY 91

TERMINATOR™
THE ENEMY WITHIN

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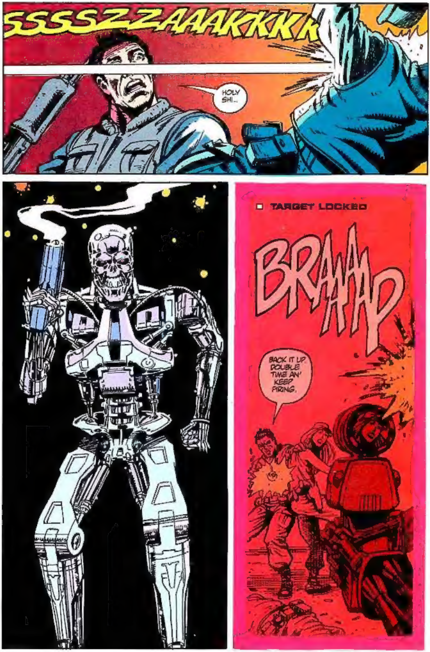
TIME MOVES IN A RELENTLESS, INEXHAUSTIBLE STREAM...
...ITS REMORSELESS EDDIES AND CURRENTS CARRYING THE FRAGILE MATTER OF EXISTENCE TO ITS INEVITABLE AND ULTIMATE CONCLUSION.
BUT THE STREAM CAN BE ALTERED, ITS COURSE DIVERTED.
THE FUTURE IS LITTERED WITH ALTERNATIVES.
EVEN NOW THE PATH IS CHANGING, SUBTLY, MINUTELY. SILENT RIPPLES OF HISTORY IN THE MAKING.
YOU'RE TELLING ME ONE OF THOSE KILLING MACHINES LET YOU TAKE A WHOLE LOAD OF DATA OUT OF ITS HEAD JUST LIKE THAT? IMPOSSIBLE!
IT WAS EASIER THAN YOU THINK.
REMEMBER THE LITTLE GUY, THE ONE WHO TURNED ON HIS ROBOT BUDDIES? WELL, GET THIS, HE'S ONLY PART MACHINE. THE REST IS ALL HUMAN.
SEEMS HIS COMPUTER BRAIN WAS ACTING UP, STARTED SLUGGING IT OUT WITH HIS HUMAN SIDE. SO HE ASKED ME TO TAKE A LOOK AT THE HARDWARE, GET HIM BACK ON LINE.
WHILE I WAS IN THERE, I FOUND A COMPLETE SCHEMATIC OF WHAT MAKES THOSE MONSTERS TICK.
EVERYTHING, EVEN DOWN TO WHAT SIZE UNDERSHORTS THEY TAKE.
OKAY, CUT THE CRAP. WHAT'S THE DEAL?
A SIMPLE TRADEOFF, THAT'S ALL. AN EXCHANGE OF COMMODITIES. ON OUR OWN WE'VE GOT NOTHING, A PIECE OF PLASTIC AND A WASHED-UP COMPANY.

BUT WITH YOUR RESOURCES AND MY LITTLE GEM HERE, WE'RE LOOKING AT A BRIGHT FUTURE TOGETHER.
I DON'T GET IT. WHEN YOU WORKED FOR ME, I MADE YOUR LIFE HELL! SO WHY COME TO ME WITH THIS? HOW DO I KNOW IT'S NOT SOME KIND OF TRICK?
RUN IT FOR YOURSELF. I'M ON THE LEVEL WHEN IT COMES TO MONEY. I DON'T FOOL AROUND.
NOTHING BUT FAME AND FORTUNE FROM HERE ON IN!
I'VE HEARD ENOUGH, YOU TRAITOR!
YOUR BLIND GREED TURNED MY WORLD INTO A CHARNEL HOUSE AND I'M NOT GOING TO LET IT HAPPEN AGAIN!
MISTER, I DON'T KNOW WHO YOU ARE...
BUT YOU'RE TRESPASSING!
SSSZZAKKK
AARRGH!

CUT 'EM DOWN!
NO! WAIT...
CHAK
BLAM
BUDDA BUDDABUDDA
HUURGH
KANG
PANG

BLAM
BLAM
L.A.P.D.
AH, CHRIST, WHY THE HELL COULDN'T THEY WAIT UNTIL THE BACK-UP ARRIVED? GODDAMN TERRORISTS, NO SENSE OF TIMING.
FIRST WEEK BACK ON THE JOB, I'VE ALREADY GOT THE FBI ON MY CASE, AN' NOW THIS. I DON'T NEED ALL THIS STRESS.
IF I HAD ANY BRAINS, I'D QUIT THIS LOUSY JOB AND GET SOMETHING BETTER.
CHAK
"SOMETHING WITH A FUTURE."

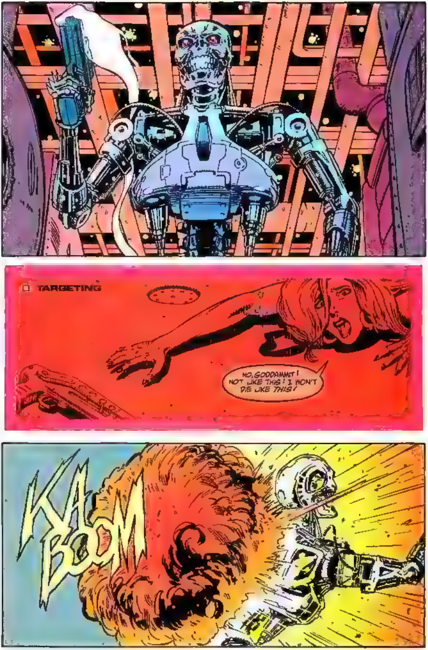
IT'S STOPPED.
JUST WHAT IS GOING ON? I DIDN'T EXPECT TO WALK INTO A FREE FIRE ZONE AS SOON AS WE GOT HERE!
IT'S JUST A GUESS, BUT I'D SAY WE'RE NOT THE ONLY ONES WITH AN INTEREST IN DOCTOR HOLLISTER.
YEAH, BUT WHOSE SIDE ARE THEY ON?
IT'S ALL CLEAR, SO LET'S GO FIND OUT.
THIS WASN'T SUPPOSED TO HAPPEN, MAN! WHERE'D HE GET THAT GUN? THEY DON'T HAVE THAT KIND OF TECHNOLOGY YET.
WE'LL FIGURE IT OUT LATER.
PICK UP THE CAPTAIN AND LET'S GO. IF ANYONE HEARD THE GUNFIRE, COPS COULD BE DOWN ON US ANY SECOND.

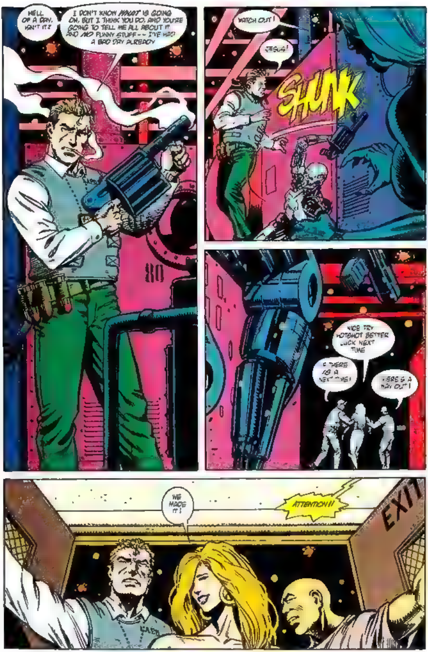


SSSSZZAAAKKKK
HOLY SHI...
TARGET LOCKED
BRAAAAP
BACK IT UP. DOUBLE TIME AN' KEEP FIRING.

SSSZZAAAK
OH, PLEASE, GOD, NOT ME! DON'T LET IT GET ME!
GET SET. SOMEONE'S COMING. I WANT THEM ALIVE IF POSSIBLE.
TAK TAK TAK
YOU GOT IT, BOSS.
HOLD IT! DROP THE GUN OR I'LL DROP YOU!
DON'T SHOOT! COLONEL RANDALL, IT'S ME! TROOPER HOOKS!
HOOKS? YOU WERE WITH EMMER'S BACK-UP TEAM, RIGHT?
UH-HUH, BUT THEY'RE ALL DEAD. IT KILLED THEM.
WHAT DID?
A TERMINATOR! IT'S IN HERE NOW! WE HAVE TO GO!

I'M NOT LEAVING HERE WITHOUT TAKING CARE OF HOLLISTER AND AGTIN FIRST.
HOLLISTER'S DEAD. HE KILLED THE CAP, SO WE SHOT HIM AND ANOTHER GUY. THEN THAT THING SHOWED UP AN' WIPED US OUT.
THEN LET'S GET OUT OF HERE. I'M NOT WAITING AROUND TO BE USED FOR TARGET PRACTICE.
AMEN TO THAT.
IT'S TOO LATE...
GET DOWN!!
ZAK
ZAK
AUGHH!


TARGETING
NO, GODDAMMIT! NOT LIKE THIS! I WON'T DIE LIKE THIS!
KA BOOM

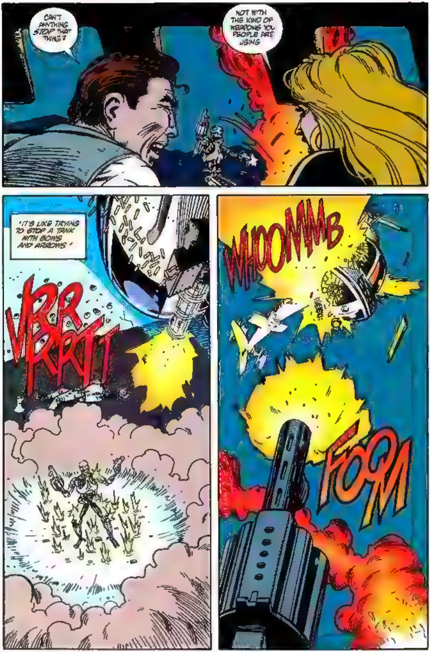

HELL OF A DAY, ISN'T IT?
I DON'T KNOW WHAT IS GOING ON, BUT I THINK YOU DO, AND YOU'RE GOING TO TELL ME ALL ABOUT IT AND NO FUNNY STUFF -- I'VE HAD A BAD DAY ALREADY
WATCH OUT!
JESUS!
SHUNK
NICE TRY HOTSHOT BETTER LUCK NEXT TIME
WE MADE IT!
ATTENTION!!
EXIT

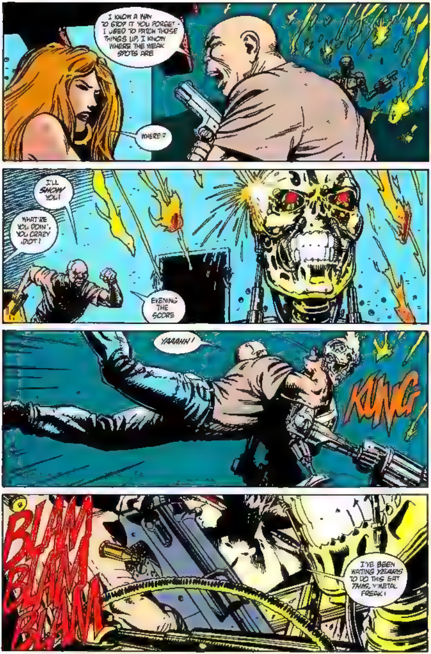
POLICE
YOU ARE UNDER ARREST. THROW DOWN YOUR WEAPONS AND PUT YOUR HANDS ABOVE YOUR HEADS!
I DON'T BELIEVE THIS!
POLICE
I'M A COP, Y'MORON! I'M THE ONE WHO CALLED YOU IN!!
GET YOUR GODDAMN HANDS IN THE AIR NOW, MISTER!!
TROUBLE'S COMING -- I SUGGEST WE GET OUT OF THE WAY.
NOW!!
SKRUNCH
WHAT IN GOD'S NAME IS THAT?
SWAT

ZAK
FOOM
BUDDA BLAM
OPEN FIRE! GIVE IT EVERYTHING YOU'VE GOT!
BLAM BAM
BUDDABADA
BRAAAP
BLAM

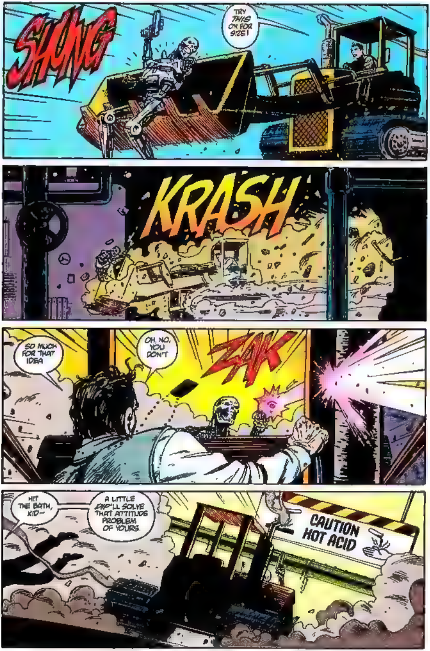
HOLD YOUR FIRE!
NO DON'T DO THAT IT'S NOT OVER YET
SSZZKOW
AAHH! YAARRRGH! AGCCK!
ZAK
WHOOM

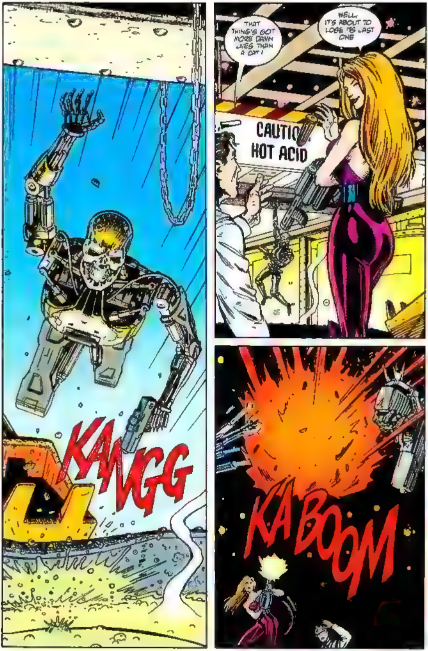
FOOM
ZAK
ZAK


CAN'T ANYTHING STOP THAT THING?
NOT WITH THE KIND OF WEAPONS YOU PEOPLE ARE USING
"IT'S LIKE TRYING TO STOP A TANK WITH BOWS AND ARROWS."
VRRRRTT
WHOOMMB
FOOM

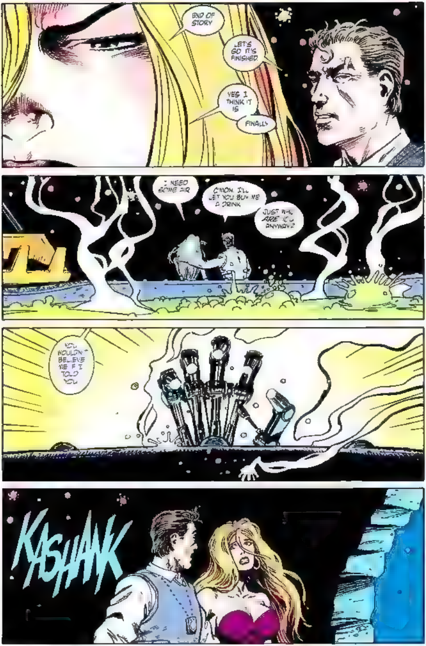

I KNOW A WAY TO STOP IT YOU FORGET - I USED TO PATCH THOSE THINGS UP, I KNOW WHERE THE WEAK SPOTS ARE
WHERE ?
I'LL SHOW YOU!
WHAT'RE YOU DOIN', YOU CRAZY IDIOT!
EVENING THE SCORE
YAAAHH!
KUNG
BLAM BLAM BLAM
I'VE BEEN WAITING YEARS TO DO THIS EAT THIS, Y'METAL FREAK!

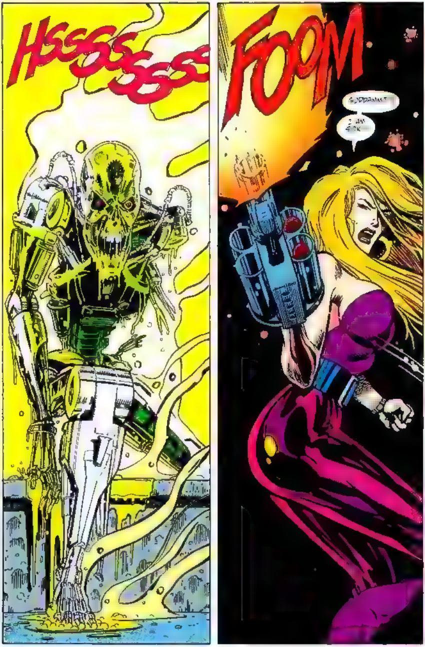
AAHHHHH
FAPP
WOK
IT'S SHOW TIME
Internal servo-mechanisms corrupted
Hydraulic fluid ratio decreasing
Stability impaired. Shutting down
disabled units. Automatic re-routing
of essential functions in progress.
GRRUMM
HEY TINHEAD!


SHUNG
TRY THIS ON FOR SIZE!
KRASH
SO MUCH FOR THAT IDEA
OH, NO, YOU DON'T
ZAK
HIT THE BATH, KID--
A LITTLE DIP'LL SOLVE THAT ATTITUDE PROBLEM OF YOURS.
CAUTION HOT ACID


KANGG
THAT THING'S GOT MORE DAMN LIVES THAN A CAT!
WELL, IT'S ABOUT TO LOSE ITS LAST ONE
CAUTIO
HOT ACID
KA BOOM

SPLISHH
THAT'S RIGHT. THERE'S ONLY ONE PLACE TO GO. LET'S SEE HOW LUCKY YOU ARE NOW, YOU METAL PIECE OF JUNK!
YOU'RE TERMINATED SUCKER
BOOM
HHHSSSSSSSSS


END OF STORY
LET'S GO IT'S FINISHED
YES I THINK IT IS
FINALLY
I NEED SOME AIR
C'MON. I'LL LET YOU BUY ME A DRINK
JUST WHO ARE YOU ANYWAY?
YOU WOULDN'T BELIEVE ME IF I TOLD YOU
KASHANK


HSSSSSSSSS
FOOM

—AND TIRED—
KA BOOM
—OF YOU!!
KA BOOM
KA BOOM
YOU'RE HISTORY!
YOU DID GOOD KID
MAYBE...ONLY TIME WILL TELL
ASK ME AGAIN FORTY YEARS FROM NOW

TIME PASSES. EVENTS CHANGE. LIFE GOES ON.
A THOUSAND POSSIBILITIES WAIT TO BEGIN.
THE FUTURE HAS YET TO BE DEFINED.
THE END

Dear Dark Horsepersons,

I have just finished reading Terminator: The Enemy Within #1 and I've just one thing to say: phenomenal! I was impressed with Secondary Objectives, but this surpasses it on all counts. First of all, the cover simply blew me away. Bisley has given 1825.M/Dudley a divinely sinister appearance that wholly encapsulates the story's theme. Giarrano's art was wonderful, notably the amazing first panel on page 5, and page 23 (although the onomotopoeia we could have done without). Buccellato's colors were beautifully contrasted; I was quite impressed.

Now, to the part that really gripped me. The story is already shaping up to be fascinating. Already Dudley's inner conflict is brought to a head, and events were foreshadowed in both his thoughts and his request. The interlude with Miles the F.B.I. man also gave the story a second depth. The plot is branching out with a fullness in the first issue that Secondary Objectives lacked almost throughout. Then, when C890.L returns, things really begin to spice up! But one thing: What's with the horns?

Do we get to see the ever-elusive Sarah Connor in this series (c'mon, just a hint)? Also, what happens if the operation on Dudley goes wrong? Assuming that the machine part of him is rendered inoperative as planned, what will happen now that Astin has a greater knowledge of Terminator technology? If the fighters are to eliminate the Terminator threat, it stands to reason that they'll have to kill Astin, but the fact that he is an ally complicates matters considerably.

Well, I suppose that, just like everyone, I'll have to wait my turn and see how the future of mankind progresses, as is dictated by the time lords at Dark Horse.

Matt Fagan
3170 Olive Barber Rd.
Coos Bay, OR 97420

Time lords? I think that's an entirely different license, Matt.

Dear Terminator Crew,

I just finished reading the first issue of Terminator: The Enemy Within, and I loved it! I think that the artwork by Vince Giarrano is excellent. I especially liked pages 18 and 19, the top of pages 20 and 21, and most of all, page 23. The cover by Simon Bisley just blew me away. I sincerely hope these two artists will work with Dark Horse in the future.

I have six questions I would like you to answer:

1) Even though I know that it's a one in a million chance of having a Predator/ Terminator crossover, couldn't you just ask the companies if you could do it?
2) On the first page at the top, is that burned-out building Notre Dame cathedral?
3) Why in the world does C890.L look so weird?
4) Even though I know Terminator is not a monthly series, is there any way I could get it by mail?
5) What about the other 26 cyborgs still in the future? Will they be sent back in time?
6) What about the futuristic handgun that Dr. Hollister has?

Ben Johnson
104 Pinehaven Cove
Clinton, MS 39056

P.S. I think the "Terminator dog" idea in Andrew Greene's letter should be looked into.

What's that, Lassie? Timmy's a Terminator? Okay, we'll just blow him away! Lassie! You lied! He's not metal inside! Lassie? Lassie, stop chewing my arm... UHNRK! Ahem.

Answers:

1) No.
2) No, but it's definitely styled in the same Gothic manner.
3) Lack of a fashion sense.
4) Not through us, but there are many comic book subscription services that will send you Terminator and any other comics by mail. Check the trade newspaper, The Comics Buyers' Guide, for listings.
5) Well, not in this series...
6) Lassie! Where'd you get that gun? Put it down, girl! Pu—ZZZZZZZT!

Dear Ms. Kesel,

Your Terminator: The Enemy Within contains the best cover I've ever seen. I salute Simon Bisley. But, to Dark Horse and Vince Giarrano, this letter is a slap in the face.

I can't tell you how sick I am of seeing Jesus Christ desecrated in this society. The panel on the bottom of page 3 is what I am talking about, showing a crucifix mutilated in the future.

You might not have meant it this way, but to a Christian, it means that Christ failed humanity and thus, He is not the savior of it. I'm not just writing this to you, but to anyone who will read it. Society is not picking on Buddhism, Islam or Hinduism. It's not even picking on this New Age movement. No, just Christianity!

All it does is prove that Christianity is just what it says it is because it foretold this more than 2,000 years ago. But that doesn't make it any easier to deal with.

Don't think I am saying that you should not use Christianity in your issues. By no means. What I'm saying is to portray it as the life-giving, life-saving way of life that it is.

If you don't believe me, then give your life to Jesus as I did and see for yourself ("you" being anyone). If what I say is true, then either portray Christianity right or not at all.

This comes sincerely to you from,

Paul Heiner
613 Pearl St.
Denton, TX 76201

I don't want to offend your obviously deeply held beliefs, Paul, but you're reading far too much into that scene. First off, it's a nightmare. Dudley's mind is manufacturing images based on his past and the attempt by his Terminator half to take him over. His memories of the future include many bleak images, such as the ruined cathedral with its broken fixtures.

Dear Terminator Editor,

A friend of mine and I were recently discussing the plot of Terminator 2 along with all its logical and technical problems, when he told me about the letter printed in the Terminal Cases of Terminator: Secondary Objectives. The author, Daniel Grey, seemed to have trouble accepting the plot of the first Terminator film. And, as I understand, so did you.

Now, I personally think that the time travel paradox is not so hard to understand if you consider one very important fact: The "when" is an important factor, but the "where" cannot be left out. Confused? Then let me explain.

In the film, Kyle Reese answers one of Sarah's questions with the sentence: "One possible future. From your point of view; I don't know tech stuff." This means that there is more than one future possible, that time is much more than just an easily-walked path because it always leads you somewhere else. So you can travel into the future, go back to your time, travel into the future again, and find something totally different from what you found on your first journey. In some science fiction stories the idea that many dimensions exist next to the one we live in, running parallel to ours, is often used. Basically they all look and work the same, yet there are small differences, making each and every one a dimension fully capable of existing on its own. That's obvious, because otherwise our dimension would be the only real one among an unlimited number of backup copies. And even though those dimensions are independent, they all have to have a common origin, some sort of starting point.

Following me so far? Now, take this multidimensional idea and put it over the Sarah Connor time paradox. Let's imagine that Sarah, in autumn of 1984, is a spot on a string of time, the center of this whole circle to which the time paradox leads. Think of this spot as being positioned on the trunk of a tree, while all branches, as small as they may be, are parallel dimensions running in the same direction as the trunk (the dimension in which Sarah lives). Those branches are decisions she hasn't made, probably very small ones, such as "Do I brush my teeth today or not?". The decisions she HAS made (probably to brush them) are also a spot on the trunk, our "main dimension." The branch, however, represents the decisions she COULD have made (not brushing her teeth). Even though this seems anything but important to us, she might (in the "branch" dimension) have to go to a dentist to remove a tooth that hurts real bad, one that probably would not be hurting if she had brushed her teeth regularly, as in the "trunk" dimension. Now the wildest things could come out of this scenario. The dentist will have more money at this particular place in the time tree, maybe enough money to buy a new BMW. And the BMW company might want to employ another worker because they are selling many more cars. (Okay, I have to admit this example is a constructed one, but explaining a logical one would take at least three pages and be of no help to us.)

Now you see how a parallel dimension is growing out of the trunk dimension and becoming a trunk dimension in itself, since it is independent and still evolving. Sarah now exists in the trunk dimension and also in the branch dimension (which copies the whole "trunk" universe except for the specific event that divides it from the trunk dimension), which will become a trunk dimension to the branches IT develops.

And if that weren't enough, each single life in the cosmos is living in its own trunk dimension and these are permanently crossed by other dimensions — no matter if trunk or branch — when people meet each other. Of course, in only ONE SINGLE dimension from the giant complex of the trunk dimension and all its parallel dimensions may a living being cross a dimension of another living being. That's a natural law. Also, all trunk dimensions are somehow connected to each other. The decision "Will we have a baby?" is also a yes/no question, and therefore a life has to be a branch of another life's trunk, later becoming a trunk itself.

Not so easy, is it? Now, let's return to the problem, with Sarah Connor in 1984 being the center spot of her trunk. Further development of her trunk would not include a war, Kyle Reese or the Terminator. She would just marry someone and live happily ever after. But there is another branch, not coming from her trunk, but running parallel to it. In this branch (later to become a trunk) the people at Cyberdyne build Skynet, a step followed by nuclear destruction and the machine war. Even though this is not Sarah's dimension, she exists in it as most of the other humans do on this world, which is a copy of another dimension. (Always remember: The trunk dimensions are all connected to each other, the universe is the same in any existence.) And for some reason only nature knows, Sarah is chosen to give birth to the future rebel leader (yup, that's fate). At this moment, the branch, which was actually someone else's dimension, links to her trunk and becomes part of the web of branches surrounding it. This would be no problem, because the Sarah in the trunk dimension we know at the start of the film has no

contact with any branch dimension. They all exist on their own, hers as well as others'. Unfortunately, the Terminator and Kyle Reese are sent back in time, destroying or damaging the continuum. Maybe in the dimension where Skynet gets to be built, (a dimension the Sarah we know had nothing to do with), the whole thing worked out totally different. Skynet might have been built by Cyberdyne without the Terminator parts found in the press. Brilliant engineers could be responsible for the invention of Skynet, or maybe even alien technology found on this Earth by someone who then learned to think in new directions technologically from it and who was then responsible for Skynet and the war. Also, John might have had another father, someone totally different. It is important to understand that the trunk dimension and the branch dimension exist on their own, but the branch dimension is hooked into Sarah's trunk. They both meet when the war starts, again a simple yes/no question: "Does the war start?". This is where Sarah's life changes. Before this point, Sarah's life in both dimensions would be the same and therefore only exists in Sarah's dimension, since the parallel-running branch dimension is only a sort of backup copy in which Sarah has no active role. It is someone else's (one man or more) dimension and this someone obviously does not know Sarah, so her life is actually copied from her trunk dimension, just to fill in her space in the other dimension. So when Kyle and the Terminator go back in time, they enter Sarah's own dimension, a logical step just as a computer would take, always going back to the same main program, no matter how many copies of it exist in the memory.

But, by the time the Terminator and Kyle arrive, they automatically change everything. They create a circle in which the Terminators are invented by a single Terminator found in the past, and Kyle Reese loves Sarah Connor from the moment he enters the new dimension, even though he probably wasn't interested in her back in the future, in his dimension, where he was just wanting to save mankind with his deeds. Everything is predestined, and so destiny has to find a way to repair the damage Kyle and the Terminator have done.

So Kyle has to love Sarah, and the Terminator, which was NOT expected, is the start of something that happens to be a new future, a future of war against the machines (as it already happened in a parallel dimension, but was not planned in Sarah's). The machines now MUST rise from the ashes of the nuclear fire here, since one is already there and everything has to stay logical. That is another law of nature, and those have never been violated because that would mean the end of the entire universe. And by trying to repair the damage, destiny creates a new dimension, a parallel one between the trunk dimension of Sarah and the branch dimension she was hooked up to. But this one does not result out of a yes/no decision as usual (all decisions, as complex as they may seem, can be reduced to a question of yes or no); this comes out of nothing, an attempt to lead the messed-up present into a (for nature) logical future. And because it is different, it takes the Sarah we know off her trunk and places her on the starting line of the new dimension. SO Sarah's future, her destiny, has changed and the lives of many other people with it. The new dimension now becomes the trunk dimension for Sarah, leaving behind the real trunk dimension as just another branch dimension (as I said, don't mess with time). So she heads off into a brand new future, which for her seems to be the future she was always expected to live in — but that thought is just an illusion, like Kyle's idea that he always loved Sarah (and he will in the new dimension, he just didn't in his original one, so the photo will later exist to complete the circle, it just wasn't there the first time he arrived). This illusion was made up by destiny itself, just trying to keep the universe from falling apart. It is also important to keep in mind that destiny only repairs, but never keeps anyone from making his, hers or its own decisions, such as traveling back into the past or the future.

Got it? Well, I have to admit my theory is not as easy to understand as I promised in the beginning. Also, this is only a fraction of my thoughts, a surface of a deep sea full of problems concerning this time travel paradox of the Terminator movies. My real theory does, among other things, not make a difference between trunk and branch dimensions. But without these images, it would take me hours to explain my thoughts. Also, this theory isn't proven to work, it is just made up to explain the idea of the Terminator movies (hey, I'm explaining fiction with nonfiction here). There are many theories about the fourth dimension, and none of them have been proven so far. There might be others able to explain the idea of these films, but to me, this seems to be the only logical way to think of it. A bit hairy, but we are not to judge or even understand time, since our brains have not yet reached the state of being able to think four-dimensionally.

I do believe that all this will never be printed simply because it is too long, but if you would tell me what you and the rest of the group think of this, I would be very happy. However, if you do print this, feel free to correct all my mistakes. English is not my mother tongue, and I had a hard time putting my theory into the words of another language.

Hasta la vista,

Thore Arendt
Wasserwerstr. 45
4500 Osnabrueck
Germany

Your theory doesn't seem any more complicated than a big computer program to me, and it's getting to where any three-year-old can write programs, so we ought to have this time stuff under control any day now.

That's it for this series, Constant Readers! Be sure to tune in later for TERMINATOR: HUNTERS & KILLERS, coming to you soon from Toren Smith and Bill Jaaska. Until then, watch out for well-built strangers wearing dark sunglasses...

—Barbara Kesel